

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME I

NEW YORK, NOVEMBER, 1906

NUMBER 12

A STATUE OF EIRENE

THE collection of Greek and Roman marbles in the Museum has recently been enriched by the acquisition of a fragmentary statue of Eirene, the goddess of peace. This was purchased, out of the income of the Rogers Fund, in Rome, where it was discovered in 1903, during excavations for building purposes in the grounds of the Villa Patrizi.* It is of Pentelic marble, and in its present condition, without head and arms, it stands five feet nine and three-quarter inches high, not including the plinth.

As will be seen from the two accompanying illustrations, the statue is a replica of the famous one in Munich representing Eirene carrying the infant Ploutos, the god of wealth, an allegorical representation of peace as the guardian of prosperity. The Munich statue was identified many years ago by Professor Brunn as a Roman copy of a lost work by the elder Kephisodotos, an Athenian sculptor who was active at some time during the period between the death of Pheidias and the maturity of Praxiteles, that is, roughly speaking, 430-350 B. C. He is frequently referred to as the father of Praxiteles, but this is an assumption which rests upon very slender evidence. His group of Eirene and Ploutos stood in or near the market-place of Athens, where it was seen by Pausanias, and it was probably the one which is represented on a late Athenian coin, illustrated below.

Like the statue in Munich, ours is a Roman copy, dating from the early Empire.

* The discovery was recorded in the *Notizie degli Scavi*, 1903, p. 60, and the *Bullettino della Commissione Comunale*, 1903, p. 290, but at that time the identity of the statue had not been recognized.

In execution it is distinctly the finer of the two, a fact which must console us for the loss of the missing parts. The lines and folds of the drapery are carved with much greater sharpness and vigor than those of the Munich statue, and these as well as the proportions give an impression of greater vitality. The torso has about the same proportions, and is equally matronly in character, but the legs are nearly two inches longer, and make the figure as a whole less heavy and bulky in its general effect. In the arrangement of details the two statues are quite alike, except that in ours the space below the right armpit is filled in with drapery, while in the other this portion of the body is exposed.

There is some difference of opinion regarding the precise date of the original statue. Professor Brunn placed it at about 375 B. C., and suggested that it was erected to commemorate the peace which followed the battle of Leukas, in that year. His opinion has been commonly accepted until recently, when the strong resemblance which the general style of the Munich statue bears to well-known characteristics of the Pheidian school and period, has led some authorities to believe that the date assigned by him was too late, and that the work must have been created as early as the fifth century, possibly to celebrate the end of the Peloponnesian War, in the year 404.* Had the head of our statue survived, it might have afforded the means of deciding this question definitely, but without it the evidence of the figure strongly corroborates the more recent view. In all the technical characteristics which distinguish the sculpture of the fifth

* See P. Ducati, in the *Revue Archeologique*, 1906, I. pp. 111 ff.



MARBLE STATUE OF EIRENE

Recently purchased with income from the Rogers Fund, and now exhibited in the Room of Recent Accessions.



EIRENE AND PLOUTOS

IN THE GLYPTOTHEK, MUNICH (From the cast in the Museum)
The principal restorations are the right arm of the goddess, the fingers of her left hand, and the jug; of the child, the head, both arms and the left foot.

century from that of the fourth, it clearly belongs with the former.

For purposes of comparison this statue and the cast of the one in Munich are exhibited for the present side by side in the Room of Recent Accessions. E. R.



DEPARTMENT OF EGYPTIAN ART

AT a meeting on October 15, the Trustees of the Museum voted to establish a Department of Egyptian Art, and appointed Mr. Albert Morton Lythgoe as its Curator. This action has secured for the Museum the services of a man who is exceptionally well equipped, both by training and experience, to develop its collections of Egyptian art systematically on lines which ought to make it rank permanently as the best in America. The Trustees have recognized that if such a development is to be undertaken, a beginning should be made at once, when excavations are being carried on with an activity which is not only unprecedented, but which means the exhaustion of the opportunity to secure works at first hand within a short period. It has been estimated that if the present activity continues, the soil of Egypt will be practically exhausted in about fifteen years, at the end of which time all the really fine things will have been absorbed by the great public collections, never to be released, and the second-rate objects will come into the market at constantly increasing prices, just as has happened with regard to Greek and Roman antiquities during the last fifty years. Fortunately the Metropolitan Museum is now in a position to enter the field actively, and arrangements have been made for a campaign of excavation to begin this winter in its interest, under Mr. Lythgoe's direction, the funds for the support of this expedition having been supplied by private generosity.

Mr. Lythgoe is a native of Providence, R. I. He graduated at Harvard Univer-

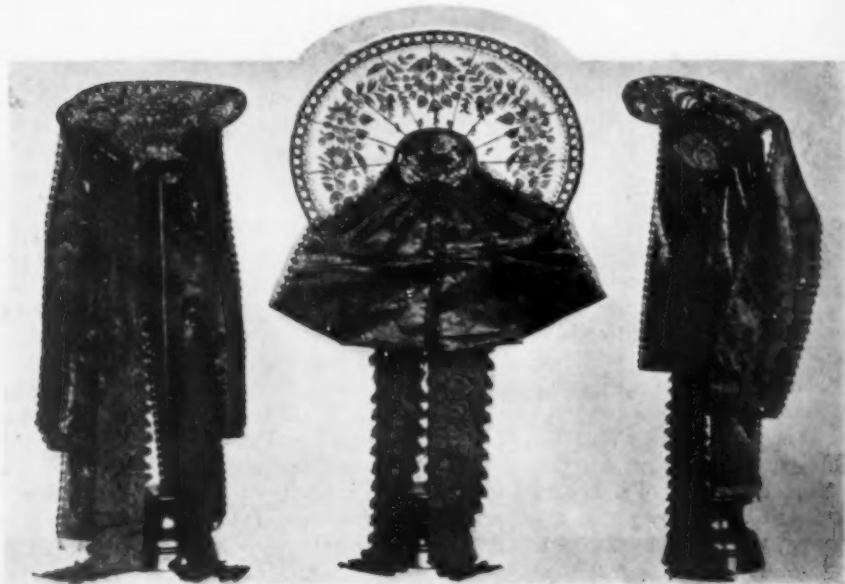
sity in 1892, and received the degree of A. M. there in 1897. He began his study of Egyptology under Professor Wiedemann of Bonn, and went later to Egypt, where from 1899 to 1904 he was associated with Dr. Reisner in charge of the excavations which were conducted under the patronage of Mrs. Phoebe Hearst for the University of California. More recently he has been Curator of the Department of Egyptian Art in the Boston Museum of Fine Arts, and instructor in Egyptology at Harvard University. Last winter he was field-director of an Egyptian expedition, conducted in the joint interest of these two institutions, which carried on excavations near the Pyramids of Gizeh with very satisfactory results. It is Mr. Lythgoe's intention to spend several weeks at present in work upon our Egyptian collection, and then to begin preparations for the Museum excavations, which will probably continue from the latter part of December through the spring. Owing to the conditions which now exist in Egypt, the benefit which the Museum may be expected to derive from these is of an extraordinary character; for, both in granting important concessions to foreign institutions for the purpose of scientific excavation, and in permitting the exportation of a large share of the sculptures and other antiquities yielded by such work, the Egyptian government shows a liberality not to be found in other ancient lands. Every opportunity, therefore, will be afforded on that side for carrying out the development of our Egyptian collection on a systematic and final basis, by the acquisition of material resulting from organized work of excavation, in which as complete a record as possible will be made, photographically and otherwise, of the conditions under which the objects were found, and from which they can be closely dated and assigned to their proper places in the collection.

It is also the intention of the Trustees to provide for the further development of the collection by the purchase, as opportunity affords, of material which will have a definite value in rounding out the collection on such sides as are not adequately represented. Reports of the progress of Mr. Lythgoe's work in Egypt will be made from time to time in the *Bulletin*, and it is hoped that the results of the excavations will be

published later in such full and satisfactory manner as they may require.

It is also expected that the additions which have been made to the Egyptian collection in recent years by the Egypt Exploration Fund of London, will be materially increased in the coming season in consequence of an important contribution, which has been made to it, in behalf of the Mu-

seum, for the completion of the excavations now being carried on by the Fund at Dér el-Bahari. From the results already achieved there an important share of the sculptures and other material has recently been assigned to this Museum, and there is reason to hope that many other allotments may follow as the excavations progress.



PEASANT HEADDRESSES

See page 154

PRINCIPAL ACCESSIONS

A PORTRAIT BY HOLBEIN.—Among recent acquisitions in the Department of Paintings, perhaps the most important is that of a portrait by Hans Holbein. It represents a young man, apparently wealthy and fashionably dressed in the costume of the period. He wears a black vest, with a bright myrtle-green reverse, while on his left arm is thrown a crimson cloak, trimmed with dark-green braid. He has a velvet cap of black and scarlet, the points or tabs of which are finished with small gold bobbins. His left hand is covered with rings. On his first finger is a signet

ring with a coat-of-arms, which it may be hoped will ultimately lead to the identification of the sitter, though the indications are very difficult to decipher. His wrist rests upon the pommel of a sword of silver and gold ornamented with imitation Cufic script in the manner of Italian goldsmiths' work of the period. The background consists of the angle of a wall, round the top of which runs a frieze, in which Holbein has displayed his idea of an antique bas-relief, though that idea has diverged far enough from the original, and is probably derived from engravings of



PORTRAIT OF A MAN

BY HANS HOLBEIN

Mantegna's school. Upon the shaded part of the wall is written the following inscription: *Da, ich het die Gestalt was ich 22 Jar alt, 1517. H. H. pingebat.* The picture is painted in oils upon paper, which is unusual, but not unknown in Holbein's early works. Curiously enough, another painting by Holbein on paper, the Adam and Eve at Basel, belongs to the same year, 1517.

The style fully bears out the date given in the inscription. It was painted, that is to say, when Holbein was twenty years old, and although the technical skill is already of a very high order, there are signs of laborious and painstaking research in the drawing, and the composition has not quite the ease and assurance of his maturer works. But so precocious was the artist, that this already exemplifies the essential characteristics of Holbein's linear design and the perfection and subtle rhythmical harmony of his contours.

There are of course several works at Basel which were executed by Holbein at a still earlier date. To the year before this, 1516, belong the portraits of the Burgomaster Jakob Meyer and his wife.

A PAINTING BY VAN DYCK.—Another acquisition, by purchase out of the Rogers Fund, is that of an allegorical figure of Neptune originally ascribed to Rubens. The god is seen rising from the waves beneath an overhanging cliff. In his upraised arms is a basket containing what the Italians conveniently term *frutto di mare*. His noble head, with long waving beard, is turned full toward the spectator. Behind him to the right is dimly seen the figure of an attendant, while in the distance to the left is a group feasting in a cave by the sea shore.

According to a vague tradition which has not yet been critically examined, the Neptune represents one of the Dorias of Genoa. Indeed, the face bears a certain family likeness to the allegorical portrait of an earlier Doria, by Bronzino, now in the Brera, so that the idea that this might have been painted as a later companion piece is not altogether impossible. The attribution to Rubens, however, is by no means certain, for in spite of the most marked resemblances to his manner, there are passages in the painting which make it almost certain that it is not by him, but an early work by his pupil, Van Dyck. Van Dyck was frequently in

Genoa during his visit to Italy, and it seems probable, therefore, that this picture must belong to that period of his career, a period which the indications of style bear out very fully. Although still strongly influenced by Rubens's manner, the modelling of the torso points already to that profound interest in Italian art which affected Van Dyck's maturer style, and made him approach at times almost more nearly to Titian than anyone else. There is even here, one might say, a suggestion of the direct study of the antique in the superb and scientific modelling of the torso. One might even suppose that it was inspired by a study of the celebrated Torso of the Vatican. The action of the arms holding up the basket is so unusual, and so strikingly like that seen in one of Titian's portraits of his daughter, that one may suspect a reminiscence of that work. In any case the picture shows Van Dyck's talent at the period of his career when he was most open to suggestion from outside, and when at the same time he was most intensely and conscientiously an artist.

A GOLDEN BOOK.—The term "Book of Gold" is frequently applied to works of supreme excellence, but it is not often that a real book of pure gold is to be seen. Such a book has been presented to the Museum by Mr. Samuel Putnam Avery, and has been placed on exhibition, not alone as a curiosity, but as an example of the goldsmith's art of that part of the Indo-Chinese peninsula called Annam, where it was made. While now a part of Cochin-China and belonging to France, Annam was formerly a part of China, and its art shows this close relation.

The book consists of four leaves; two of them, covered with ornament in the style of the brocaded silk bindings of a Chinese book, serve as covers, the others are filled with the text, engraved in regular columns enclosed within lines, as in an ordinary Chinese book. The subject of the text is an imperial decree by Gya-long, Emperor of Annam, conferring a patent of exalted rank upon his deceased grandmother. It takes the form of a prayer offered up to the deceased, who is described as "the Tender, Fairy-like, Kind, Sage, Chaste, Docile, Graceful, Quiet Consort," and is signed by the Emperor as "Her humble subject."

The book measures $5\frac{1}{2}$ x 10 inches,

weighs 31.755 ounces Troy, and is of the fineness of 95.836, or 23 carat.

Mr. George F. Kunz, in a note written when this book was exhibited at the Grolier Club in April, 1903, says: "The alloy is of silver and some other substance whose properties tend to change the gold to a ruddy color on exposure. The color of the covers, which seems peculiar to the gold objects of Annam, Siam, and Burma, is evidently due to the beautiful tarnish caused by the action of time, or by some component part of the gold. That the color is partly tarnish is evidenced by the fact that only the cover and that part of the inner leaves near the holes through which the rings pass, show it. The gold is just as it was taken from the alluvial river washings; the sheets were evidently hammered out, and not rolled as they would have been by European workmen. The ornamentation was made by flat chasing, the lettering by means of a tracing tool; a beader and hard chasing-hammer were also used. The reason why the tool marks do not show through is that each leaf is made up of two pieces cleverly joined together at the edges, so that the marks should not be visible.

A CATALOGUE OF THE HUNTINGTON COLLECTION.—Mr. George A. Lucas, an Honorary Fellow of the Museum long resident in Paris, has just presented to the Museum a volume of great interest to collectors of Americana, namely, the original manuscript catalogue of the collection of portraits of Washington, Franklin, and Lafayette, made by Mr. William Henry Huntington before he gave these interesting memorials to the Museum.

The entries of the catalogue are made in careful and scholarly manner, interspersed, however, with notes of a humorous kind, very characteristic of the man who for so many years represented the New York Tribune in Paris.

The title page reads: *A sort of Catalogue of parts of my Americanesque Collection, in Paris. Part I deals by the way with objects whereby, in, of, on and with various materials and processes, variant artists and other persons have more or less felicitously essayed to represent more and less completely the appearances of the persons and clothes of Franklin, Washington, Lafayette and some others. . . .*

Mr. Huntington's sub-title to Part I is

worth reproducing also, because it gives so succinctly and amusingly the remarkable scope of this collection. It reads:

"Now then, the objects which are enlisted in Part I are made of, in, by, on, with some one or more of the subnoted Ways and Means."

| | |
|---|--|
| A-labaster | O-il painting, onyx |
| B-iscuits, bowls, brass, bronze, busts | P-astel, porcelain, paper, plaster, plates, pitcher, parchment |
| C-ameo, canvas, carnelian, clay, copper | Q-uerritur et quæritur |
| *D-éficit | R-ings for the finger |
| E-namel | S-evres ware, silk statuettes, snuff-boxes |
| F-aience various | sugar-bowl |
| G-alvanoplastic, glass, gilt, bronze | T-erra-cotta |
| H-andles to drawers | *V-ocatine |
| I-et, ivory, iron | W-ax, wood |
| K-aolin, knobs | *X-cepted |
| L-ead | *Y-e same as X |
| M-arble, miniatures | Z-inc |
| *N-ihil, | |

A COLLECTION OF PEASANT HEAD-DRESSES.—As the facility of European travel increases, and remote districts are being brought into touch with the outside world, the picturesque costumes of the peasants become more and more rare. The quaint head-dress is giving way to the commonplace hat and bonnet, and the brilliant hues of the peasant costume are being supplanted by the more sombre tones of the city modes. What was once a charming feature of the landscape is now seldom seen except on occasional fête days, or in outlying settlements not yet affected by modern ideas. It is therefore desirable that some record of these national costumes, so rapidly disappearing, should be preserved in our museums, and a step in this direction is the collection of caps and head-dresses, the gift of the late William Cruger Pell, recently presented through his daughter, Mrs. Ridgely Hunt. The examples shown are, many of them, from Westphalia, Bavaria, and the Austrian Tyrol, rich in gold embroidery and lace, and quite as elaborate as the output of the average Paris milliner. The student of costume, who has heretofore been obliged to confine himself to the illustrations found in books, will find this collection most helpful and interesting.

AN EARLY AMERICAN PIANO.—Among the recent accessions in the Department of Musical Instruments will be found a piano made by Nuns & Clarke, the gift of Mr. George Lowther, of Riverside, Conn.

This piano was awarded a gold medal at the World's Fair held in London in 1851. The case is of richly carved rosewood, the keyboard of mother-of-pearl, and a medallion of Queen Victoria and the Prince Consort adorns the cover. Nuns &

Clarke, formerly Robert Nuns, Clarke & Company, were prominent American piano-makers of the period, having a sales-room at 137 Broadway. They were the first to introduce the modern method of covering the hammers with felt.

NOTES

THE ROOM FOR RECENT ACCESSIONS.

—The attention of visitors to the Museum is called once more to the Room of Recent Accessions, which has been established on the first floor, at the northeast corner of the Fifth Avenue front. The experiment of exhibiting the new acquisitions of the Museum temporarily in one place, before they were dispersed among the various collections to which they belonged, was begun during the early part of the summer, in this same room, which was then partly filled by the Coles collection. That collection has now been transferred to the corresponding room at the northwest corner, and the space which it formerly occupied will hereafter be devoted entirely to recent accessions, the exhibitions to be changed as frequently as circumstances require.

CATALOGUE OF THE MORGAN COLLECTION OF PORCELAINS.—In order that the student and lover of Chinese porcelain may reap the advantage of the excellent catalogue of the collection on loan to the Museum, which was prepared under the direction of Mr. Wm. M. Laffan and privately printed in 1904, Mr. J. Pierpont Morgan has generously given to the Museum the rights to reprint the work in a popular edition.

This book is now under way, and it is hoped that it may be placed on sale early in the coming year.

THE LIBRARY.—During the summer the reading-room has been greatly improved by the cutting of six large windows in the south wall, thereby giving excellent light and ventilation.

The Library has recently acquired by purchase a copy of *Loggie di Raffaele nel Vaticano*. Rome 1772-1776, in three volumes, elephant folio. The book contains forty-three plates representing Raphael's frescoes engraved by Volpato and others from drawings of Compostore, superbly colored by hand.

The additions to the Library during the past month have been as follows:

By purchase.....72 volumes
By presentation.....30 volumes

The donors are: Chicago Art Institute; Cincinnati Museum Association; City Library Association, Springfield, Mass.; Mrs. Joseph Emerson; Mr. J. M. Heberle; Königliche Museum, Berlin, Germany; Mr. G. A. Lucas; Mr. J. Pierpont Morgan; Mr. F. Muller; and the Pennsylvania Museum and School of Industrial Art.

Twenty-two photographs have been received from Mr. J. Pierpont Morgan, and a line engraving of Bierstadt's "Rocky Mountains" from Mrs. M. A. Bierstadt. The attendance during the month was 118.

PHOTOGRAPHS.—An appropriation having been made at the opening of the summer for the purchase of photographs of paintings, these have now been selected abroad to the amount of nearly eleven thousand prints. The collection covers the art of painting from the beginning of the Christian era to the present day, and includes, as far as possible, all the works of the great masters, and a representative number of those of the lesser men.

As the Library already possessed between four and five thousand photographs of architecture, sculpture, the minor arts, and musical instruments, a foundation is now laid for what will doubtless eventually become a very extensive collection.

The new collection of photographs has not been catalogued or mounted, and so is not at present available to artists and students, but announcement will be made in the Bulletin as soon as it is ready for use.

THE DEPARTMENT OF ARMS AND ARMOR.—The Curator of Arms and Armor was delegated by the Museum to attend the annual meeting of the Verein für historische Waffenkunde, which this year was held during July, in the Germanic Museum (Nuremberg). He subsequently visited a number of important continental col-

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lections, including the armory at Vienna, and collected notes as to technical methods, especially installation and the care of the more delicate specimens.

The Museum has recently received a visit from Mr. Guy Francis Laking of London, Keeper of the King's Armory, and of the Armory of the Wallace Collection at Hertford House, and author of several well-known works on arms and armor, notably *The Armoury of Windsor Castle*, and *Catalogue of the armour and arms in the Armoury of the Knights of St. John of Jerusalem in Valetta, Malta*.

Mr. Laking's visit happened to be especially opportune, for the Museum's collection of arms is undergoing revision, and Mr. Laking's notes upon the objects are greatly valued. Especially interesting is his identification of a number of pieces of armor as belonging to suits, or parts of suits, now preserved in English collections. Mr. Laking will contribute an article upon this theme to the coming number of the Bulletin.

ATTENDANCE.—The statistics for the attendance during September show a gratifying increase over those of the same month

a year ago. The figures for both years are as follows:

| | 1906 | 1905 |
|-------------------|--------|-----------|
| 18 Free days..... | 37,929 | 18 36,901 |
| 8 Evenings | 1,965 | 9 2,560 |
| 5 Sundays | 29,943 | 4 23,402 |
| 7 Pay days..... | 2,765 | 8 3,287 |
| | 72,602 | 66,150 |

MEMBERSHIP.—At a meeting of the Board of Trustees, held October 15, 1906, the following named persons were elected to membership in the Museum:

FELLOW IN PERPETUITY

Mr. Otto H. Kahn

FELLOWSHIP MEMBERS

Mr. William Crawford

Mr. Charles W. Gould

Mr. John F. Talmage

SUSTAINING MEMBERS

Mr. A. C. Agnew

Miss Harriet Stanton Blatch

Mr. Emmet Densmore

Mr. Charles D. Fraser

Mr. Charles E. Greenough

Mr. Joshua A. Hatfield

Mr. Michael Jenkins

Mr. Morris Loeb

Mr. Charles Page Perin

Miss M. M. Roberts

Mr. Frederick Strauss

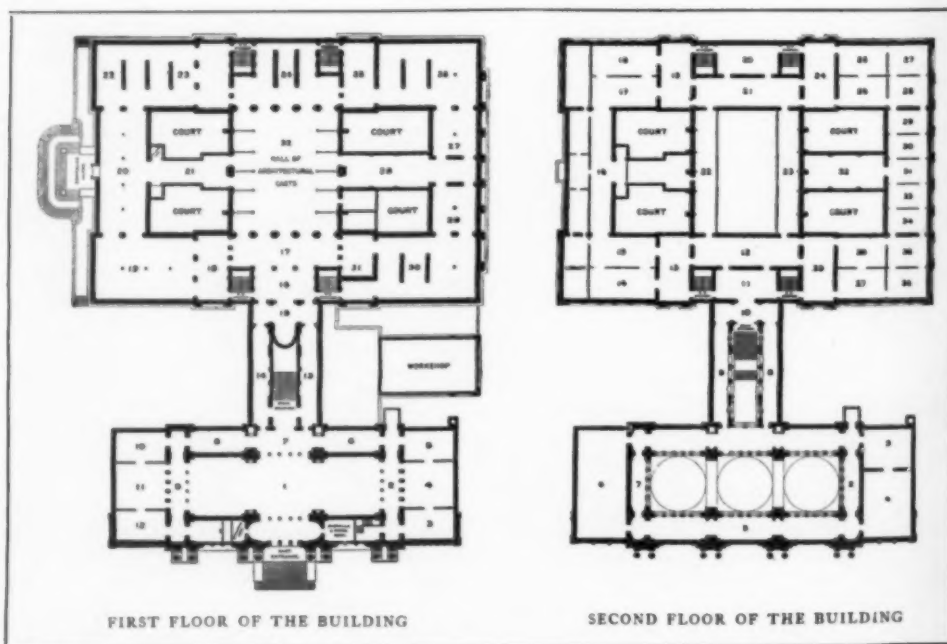
Mr. Robert S. Towne

Mr. Rutherford Trowbridge

Miss A. T. Van Santvoord

Mr. Herbert Carleton Wright

Mr. Ralph Wurts-Dundas



COMPLETE LIST OF ACCESSIONS

SEPTEMBER 28 TO OCTOBER 22, 1906

| CLASS | OBJECT | SOURCE |
|------------------------------------|---|---|
| CERAMICS—American | †Pottery vase, by Markham | Gift of Mr. Herman Markham. |
| COSTUMES—European | †Collection of twenty-six head-dresses, male and female; one complete costume, male; one gold and four tortoise combs; and five ornaments, worn by peasants of Westphalia, Black Forest, Norway and Tyrol | Gift of Mrs. Ridgely Hunt, in the name of the late Mr. William Cruger Pell. |
| MEDALS—American | †Two bronze medals of Washington.... | Gift of Mr. Frederick S. Wait. |
| METAL-WORK | †Book of pure gold—Annamese | Gift of Mr. Samuel P. Avery. |
| MINIATURES—American | †Portrait of Bessie Moore, by Virginia Reynolds | Gift of American Society of Miniature Painters. |
| MUSICAL INSTRUMENTS—American | *Piano, by Nuns & Clarke, added to the Crosby Brown Collection | Gift of Mr. George Lowther. |
| | *Mexican bell, added to the Crosby Brown Collection | Gift of Mrs. John Crosby Brown. |
| PAINTINGS—Flemish | †Neptune, by Anthony Van Dyke | Purchase—Rogers Fund. |
| PAINTINGS—German | †Portrait of a man, by Hans Holbein.. | |
| REPRODUCTIONS | *Plaster cast of the ceiling of 16th century Great St. Helens, London, by Lorenzo Giuntini | Purchase—Rogers Fund. |
| TEXTILES | †Turkoman Rug | Purchase—Willard Fund. |

LIST OF LOANS

SEPTEMBER 28 TO OCTOBER 22, 1906

| CLASS | OBJECT | SOURCE |
|---------------------|---|--------------------------------|
| METAL-WORK | One cow, one collection vase of silver; and one silver-gilt chalice | Lent by Hon. Charles H. Truax. |
| (Floor II, Room 32) | | |

*Not yet placed on exhibition

†Recent Accessions Room (Floor I. Room 3)

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

Published monthly, under the direction of the Secretary.

Subscription price, one dollar a year; single copies ten cents.

Copies for sale may be had at the entrance to the Museum.

All communications should be addressed to the editor, Henry W. Kent, Assistant Secretary, at the Museum.

THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said city a Museum and library of art, of encouraging and developing the study of fine arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

OFFICERS

| | |
|--------------------------|------------------------|
| President, | J. PIERPONT MORGAN. |
| Vice-Presidents, | DARIUS O. MILLS. |
| | JOHN STEWART KENNEDY. |
| Secretary, | ROBERT W. DE FOREST. |
| Treasurer, | JOHN CROSBY BROWN. |
| Honorary Librarian, | WILLIAM LORING ANDREWS |
| Director, | SIR C. PURDON CLARKE. |
| Assistant Director, | EDWARD ROBINSON. |
| Curator Emeritus, | GEORGE H. STORV. |
| Curator of Paintings, | ROGER E. FRY. |
| Curator of Arms & Armor, | BASHFORD DEAN. |
| Curator of Metal Work, | JOHN H. BUCK. |
| Registrar, | P. H. REYNOLDS. |
| Assistant Treasurer, | THOMAS D. DUNCAN. |
| Librarian, | WILLIAM CLIFFORD. |
| Assistant Secretary, | HENRY W. KENT. |

MEMBERSHIP

| | |
|---|----------|
| CLASSES. | |
| BENEFACTORS, who contribute or devise . . . | \$50,000 |
| FELLOWS IN PERPETUITY, who contribute | 5,000 |
| FELLOWS FOR LIFE, who contribute | 1,000 |
| FELLOWSHIP MEMBERS, who pay an annual contribution of | 100 |
| SUSTAINING MEMBERS, who pay an annual contribution of | 25 |
| ANNUAL MEMBERS, who pay an annual contribution of | 10 |

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum, to which all classes of members are invited.

A ticket, upon request to any lecture given by the Trustees at the Museum.

A copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets

to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation.

ADMISSION

HOURS OF OPENING.—The Museum is open daily, from 10 A. M. (Sunday from 1 P. M.) to 5 P. M. Mondays and Fridays from 8-10 P. M.

PAY DAYS.—On Mondays and Fridays from 10 A. M. to 5 P. M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an older person.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership ticket. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, endorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday and legal holidays.

THE COLLECTIONS OF THE MUSEUM

The index to the Collections will be found useful for those desiring to locate a special class or collection of objects.

THE LIBRARY

The Library, entered from Gallery 15, containing upward of 9,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PHOTOGRAPHS.—A collection of photographs of musical instruments, ancient and modern sculpture, architecture, painting and the industrial arts will be found here. The Edward D. Adams collection of photographs of architecture and sculpture of the Renaissance will be found in Room 32.

CATALOGUES

The catalogues of the Museum collections, now in print, number 17. These are for sale at the entrances to the Museum, and at the head of the main staircase. They are supplied to Members free, on personal application at the Museum.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including applications for photographs of objects not kept in stock, may be addressed to the Assistant Secretary.

| | Carbonettes | Silver |
|--------------------------------|-------------|--------|
| Size measuring 8 x 10 inches, | \$.40 | \$.20 |
| Size measuring 10 x 12 inches, | .75 | .40 |
| Size measuring 11 x 14 inches, | .90 | .50 |
| Size measuring 18 x 22 inches, | 3.00 | |

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served à la carte, from 10 A. M. to 5 P. M., and table d'hôte, from 12 M. to 4 P. M.